



SCHOOL OF MUSIC

Presents

Erika Martinez, flute
Dr. Cecilia Lo-Chien Kao, piano

September 13, 2020

5:00 PM

PepsiCo Recital Hall

Program

Hamburger Sonata in G Major, wq. 133 (1786)

C.P.E. Bach (1714-1788)

Allegretto
Presto

Three Preludes Op.18 (1962)

Robert Muczynski (1929-2010)

Allegro
Andante molto
Allegro molto

Sonata for Piccolo & Piano (2002)

Mike Mower (b.1958)

Lively
Gently
Fiery

Sicilienne et Burlesque (1914)

Alfredo Casella (1883-1947)

Caprice 24 (1807)

Niccolò Paganini (1782-1840)

Three American Pieces (1944)

Lukas Foss (b.1922)

Early Song
Dedication
Composer's Holiday

This recital is given in partial fulfillment of the requirements for an Artist Diploma in Flute Performance. Mrs. Martinez is a student of Dr. Shauna Thompson.

The use of recording equipment or flash photography is prohibited.

Please silence all electronic devices including watches, pagers and phones.

C.P.E. Bach (1714-1788)
Hamburger Sonata in G Major, wq. 133 (1786)

The second surviving son of J.S. Bach, C.P.E. Bach was an important composer and church musician in Protestant Germany during the second half of the 18th century. His essay *The True Art of Playing Keyboard Instruments* became a leading resource for the keyboard and was one of the most important works of musical instruction at the time.

This two movement sonata begins with a simple melody in the Allegretto that is portraying the lightheartedness of the style. As the movement progresses, embellishments of 32nd notes ornament the simple melody. The Rondo has a stately melody that's surrounded by light accompaniment that really shows the galant style in contrast to styles from the baroque.

Robert Muczynski (1929-2010)
Three Preludes Op. 18 (1962)

American composer, pianist and teacher, Robert Muczynski received his undergraduate and graduate degrees at DePaul University where he studied piano with Walter Knupfer and composition with Alexander Tcherepnin. In 1958 he made his New York debut showcasing several of his own works and served as the composer-in-residence at the University of Arizona until 1988.

In the first prelude, Muczynski utilizes several time signature changes to create a dramatic, cheerful feeling. The second prelude is much slower and includes many chromatic passages and dynamic swells to convey a darker, more serious mood. The third prelude consists of quick, playful melodies that create an exhilarating ending.

Mike Mower (b.1958)
Sonata for Piccolo & Piano (2002)

Mike Mower originally studied classical flute at the Royal Academy of Music in London and now currently works as a composer writing newly commissioned works. In addition to the flute, he also plays the saxophone and clarinet and has led numerous jazz ensembles from quartets to big band.

“When writing the sonata, I was very conscious of wanting to show the true potential of the piccolo whilst integrating an interesting piano part, but above all creating something which an audience might enjoy. I opted to use many jazz elements in the piece. The first movement is a brisk 12/8 feel with the piccolo playing at the bottom of its register whilst being agile and fluid. This progresses to a jazzy groove section where much of the swing is implied by piccolo key slaps and the tapping of piano fingers. The movement concludes with a re-working of the first section, only at the end is the piccolo allowed to rise into the stratosphere. Movement Two again concentrates on the lower end of the instrument with the piano taking the lead half way through in a quasi-improvised solo with lush jazz harmonies. The last movement is a fast "tour de force" for both instruments, the piano incorporates a walking bassline whilst the piccolo alternates with spiky phrases and flowing scalar passages. A lyrical break-down section leads back to the original feel.”

-Mike Mower

Alfredo Casella (1883-1947)
Sicilienne et Burlesque (1914)

Casella was an Italian composer, pianist and conductor. In 1901, he was admitted into the composition class of Gabriel Fauré at the Paris Conservatory. After spending nineteen years abroad studying music and performing across Europe as a pianist, Casella returned to Italy in 1915. He was a pioneer in Italian experimental trends during the two world wars. Casella's works include operas, ballets, symphonies, concertos, and orchestral, chamber, and instrumental music.

The first movement is in a slow 12/8 tempo that includes long, peaceful lines that are interrupted by contrasting, capricious outbursts in the flute's upper register. Characterized by ever increasing tempos from vivace to vivacissimo to prestissimo, the second movement is joyful with long passages of sixteenth notes.

Niccolò Paganini (1782-1840)
Caprice 24 (1807)

Niccolò Paganini was born on October 27, 1782 in Genoa, Italy. Paganini was the most well-known violin virtuoso of his time, and his music now one of the pillars of modern violin technique. He was most well-known for his 24 Caprices for Solo Violin, Op. 1. These caprices are in the form of etude where each number looks into different skills. Caprice No. 24, is in a minor and is in the form of theme and variations.

Lukas Foss (b.1922)
Three American Pieces (1944)

An accomplished pianist, conductor, and composer, Lukas Foss was born in Germany. He studied flute, piano and orchestration at the Paris Conservatory. Continuing his studies in the United States, Foss studied at both the Curtis Institute of Music and at Yale University. His teachers included Louis Moyse, Paul Hindemith, and Sergei Koussevitzky.

Three American Pieces was composed in 1944 for violin and piano and was transcribed for flute in 1986 by Carol Wincenc. The work is reflective of the neo-classical American style that flourished in the 1940s and has been compared stylistically to the music of Copland. The first movement provides a lyrical melody which is developed through complex rhythms and textures. The second movement begins and ends with an introspective melody which is colored by glissandos and harmonics. The contrasting middle section is a fast development of thematic material through mixed meters. The third movement sounds like a country-western dance. This virtuosic movement features unsettling rhythms between the flute and piano, as well as the flute extended techniques of flutter tonguing and singing while playing.